

PHILIP GUSTON AND H. W. JANSON: MODERNISM AT THE UNIVERSITY OF IOWA AND BEYOND

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S ometime around 2004, during a search for Grant Wood's drawings in the University of Iowa art library, art historian Lea Rosson DeLong and I discovered a 1941 charcoal nude study by Philip Guston in an old flat file (Slide 2).¹ In retrospect, finding the Guston drawing in lieu of any Grant Wood images seems highly symbolic; 1941 marked the end of Wood's era at the University and, with Guston's arrival, the beginning of a very different one. It was also the year the young [German art historian H. W. Janson](#), who had been part of a campaign to discredit Wood in 1940 in favor of a modernist aesthetic and who had supported Guston's hire, left the University of Iowa for Washington University in St. Louis, developing a career that would significantly intertwine with both Guston's life and the defining of modern art in America. More cataclysmically, of course, on December 7 of that year, the United States entered a second global war. All of these issues must influence any understanding of Philip Guston's work in Iowa from 1941 to 1945. The period was one of intense uncertainty—individually, nationally, internationally, and aesthetically—that found its expression in a tangled web of ideas and relationships that reveal Iowa, and the Midwest more generally, as a fascinating nexus of both American and international modern art in a defining historical moment.

Although most of the literature about Philip Guston's early career describes the fruitful relationship between the artist and H. W. Janson, noting Janson's contributions to Guston's intense interest in art history and the work of Max Beckmann and other contemporary artists,

these accounts mistakenly report that the two men interacted as colleagues at the University of Iowa in 1941. In fact, the two men did not overlap in their tenure there; as Guston arrived in Iowa City that fall, Janson had already left for St. Louis. This misunderstanding seems to have originated in Dore Ashton's 1976 monograph on Guston in which she recounts his interest in the work of Max Beckmann and art historical precedents such as the paintings of Piero Della Francesca and Luca Signorelli, saying that this "was fanned by the presence of H. W. Janson . . . together they poured over books containing reproductions of works of the Northern Renaissance."² Even though Ashton's book was based in part on oral interviews with Guston, the error may have derived from the artist's own misremembering of the circumstances and their dates, especially since he and Janson worked together at Washington University from 1945 to 1947, and the two interacted in a number of other ways throughout the 1940s and beyond. While the error (reiterated in several sources) of emphasizing Guston and Janson's relationship at the University of Iowa should be corrected, the interconnections that grew out of both men's experiences in Iowa are important and even critical to understanding their achievements during that period and in their subsequent careers. Janson had learned of Guston before his own departure from the University of Iowa and not only had encouraged his appointment there, but also wrote two of the earliest articles about Guston's art, facilitated the purchase of two of his most important paintings for St. Louis museums, and he personally owned at least two of the artist's works (*The Bracelet*, aka *The Artist's Wife and Daughter*, and *Tony and Pete*).³ Guston's reputation certainly benefited from Janson's publications and his art acquisitions, and he was indebted to him for facilitating or at least encouraging his employment not once but three times—at the University of Iowa in 1941, Washington University in 1945, and then at New York University in 1950, where Janson taught after 1947.

When Guston (Slide 3) joined the University of Iowa faculty in September 1941, the University of Iowa art department was emerging from a tumultuous period that had pitted faculty member Grant Wood and his regionalist style against the department chairman Lester Longman (Slide 4) and his modernist colleagues and their quite radical agenda for aesthetic and curricular change.⁴ With his artistic focus on Iowa, Midwestern, and American subject matter, Wood had ridden a wave of popularity since he arrived on campus in 1934, but with the 1936 hire of a new chairman—a Princeton-educated art historian with very different taste, principles, and points of view—the tenor of the art department quickly changed. The two men persistently undermined each other's efforts and developed such a personal and professional antipathy that Wood finally threatened to resign in the spring of 1940. Anxious to retain their most famous professor, the deans granted him a cooling off leave of absence for the 1940/41 academic year, a hiatus that gave Longman a chance to move ahead with his plans to reshape the department according to what he labeled an “internationalist” model.⁵ He had already hired Horst Woldemar Janson to teach art history in 1938, perhaps at the recommendation of the famed German art historian Erwin Panofsky, who was teaching at Princeton; Paul Sachs at Harvard; or the director of the Museum of Modern Art, Alfred Barr, who had sponsored Janson's emigration out of Nazi Germany in 1935.⁶ Janson, who was not Jewish, was part of a large wave of both Jewish and Gentile intellectuals who immigrated to the United States during those years, and he came to America to complete his PhD studies in the wake of his former professor Erwin Panofsky, who had left Hamburg to teach in the U.S. in 1934.⁷ Janson, whose expertise ranged widely from Renaissance art to contemporary trends, came to Iowa having just curated an exhibition on avant-garde photography at the Worcester Art Museum in Massachusetts, and he was an apt

protégé for Longman as he restyled the University of Iowa into an intellectual center for the study and practice of art and art history oriented toward the most progressive modern trends.⁸

To fill out the faculty during Grant Wood's sabbatical year, Longman hired the German-American printmaker Emil Ganso and painter Fletcher Martin.⁹ Ganso died unexpectedly only months after arriving in Iowa City, but Martin, who likely came to Longman's attention through discussions about his upcoming, first one-man show at Midtown Galleries in New York, made an important impact on the department since represented a significant departure from Grant Wood's model. Known for his masculine emphasis both in his personal characteristics and his art, which often focused on physically active themes such as laboring men and sports, in his teaching at Iowa, Martin emphatically directed students away from Regionalism toward a stronger emphasis on abstract form and international content.¹⁰

Martin left the University of Iowa after only one year to replace Thomas Hart Benton at the Kansas City Art Institute, but he was instrumental in shaping the Iowa art department through his teaching and his suggestion of Philip Guston as his successor.¹¹ Guston had received significant attention as a muralist in the New Deal era, especially through his prominent painting for the [WPA Building at the 1939 New York World's Fair](#), but Martin had been familiar with Guston for some time since they had been part of the same circle of artists in California in the early 1930s, a group that famously gathered at Stanley Rose's avant-garde bookstore and gallery.¹² Martin had befriended Guston by helping him find employment as a movie extra in Hollywood, and both men shared an intense interest in Mexican muralist David Siqueiros's work in Los Angeles in 1932. Both joined the "Block of Mural Painters" who had taken a fresco course with Siqueiros at the Chouinard School and participated in making murals for the John Reed Club on

the theme “The American Negro” (which were eventually destroyed for their politically charged content).¹³ Guston and Martin spent considerable time watching Siqueiros paint, and Martin managed to assist with one of his murals in 1932.¹⁴ Guston and his friend Reuben Kadish painted their own murals too, including [one in Mexico that Siqueiros helped make possible](#).¹⁵ Guston and Martin later reconnected in Woodstock shortly before Martin moved to Iowa, and in addition to helping get Guston hired as his replacement, Martin helped him place his work at New York’s Midtown Galleries. The two men remained friends at least into the late 1940s.¹⁶

Grant Wood returned to Iowa City from his sabbatical year about the same time as Guston arrived in the fall of 1941, but the two men had little opportunity to become acquainted even if they had been so inclined, since Wood was diagnosed with pancreatic cancer by October, and he died only a few months later, in early 1942.¹⁷ The Grant Wood era was over, and Guston represented a new direction, exemplifying modernity with his anxious and restless soul, prodigious intellect, and insatiable desire to address those through visual expression.¹⁸ The four years he spent at the university were especially formative for him and that effort.

As the world grappled with global war and America found itself within the tumult of a broader community of ideas and international politics, Guston discovered something of a haven in Iowa City. He later recalled, “In the solitude of the Midwest, for the first time I was able to develop a personal imagery,” and he moved from mural painting into the easel work that marked his mature style of the midcentury and which increasingly brought him national attention. But he also remembered, “In 1941 when I didn’t feel strong convictions about the kind of figuration I’d been doing for about eight years, I entered a bad, painful period when I’d lost what I’d had and had nowhere to go. I was in a state of dismantling.”¹⁹

Of course, the world itself was in a state of dismantling. Hitler, Mussolini, and Hirohito were trying to take over the world, and the United States was gearing up for war. In Germany, modern art was being scorned as “degenerate,” being burned or sold, and the political implications of more traditional art in both Germany and the Soviet Union made American Regionalists’ efforts toward celebrating local values and aesthetics seem suspect to the point that the work of preeminent practitioners such as Grant Wood and Thomas Hart Benton was increasingly characterized as dangerous and even fascist.²⁰ The stakes were very high, even for art in Iowa during this politically charged era. President Roosevelt had sought to build assurance and self-confidence during the Great Depression, a sense of an American community that could prevail over economic disasters, but the rise of fascism and the spreading destruction of Europe brought increasing pressure—from European artist and thinkers and their American champions—for an art that embodied and expressed the dissonance and destruction of a world at war.

Guston’s work and life during his years in Iowa focused on many things—the war, family, friends, and students—and his art ranged from serene figurative representations to complicated, symbolic, and increasingly abstract imagery that often alluded to or directly addressed issues of conflict (Slide 5). The latter had roots in images he had been creating at least since the early 1930s, but his Iowa works also drew upon his more immediate experiences here, as well as the larger anxieties of wartime. Among the most notable in this regard is *Martial Memory* (Slide 6), which Guston had begun in New York and probably completed in Iowa in 1941. It was shown at the Carnegie Institute exhibition that November, and within months it was purchased by the Saint Louis Art Museum and written about by H. W. Janson at Washington University who may

have encouraged its acquisition at his new hometown's museum.²¹ Janson's article, which was more an editorial on contemporary art and the tensions among American and European trends than it was a focused discussion of Guston's work, nevertheless revealed a thorough familiarity with the artist, his background and artistic development. The art historian was obviously keeping in close touch with his former school and its new painter, forging a relationship that would be important for both men in different ways.

Since Grant Wood's arrival in Iowa City in 1934, mural painting had been an important focus of the art program at the University of Iowa, and that emphasis continued through Martin and Guston's era, building on their experience in Los Angeles and Mexico in the early 1930s and their work since then with the WPA art programs.²² Within months after the bombing of Pearl Harbor in December 1941, the university's art department initiated a "War Art Workshop," and Guston supervised the creation of a series of murals for the war department at Camp Dodge, Iowa (Slide 7). None of those works have survived, but a few others from the period, although not by Guston, are still extant in Iowa City. An unusual, African-themed fresco along the walls of the basement of the University of Iowa Art Building, for example, was an MA project by six students that Fletcher Martin supervised in 1941.²³ More relevant to Guston's era is a now-lost mural dealing with the subject of music, art, and theater that graced a lounge in the Iowa Memorial Union at least into the 1950s (Slide 8). So far no information has surfaced about the circumstances of that painting or its artists, but the angular and flattened forms and tilted perspectives have strong similarities to Guston's style. Another mural that shows Guston's influence is at City High School in Iowa City (Slide 9): two theatrical panels painted in 1946 by

one of his students, Byron Burford, who, following military service late in the war, returned to teach at the University of Iowa for nearly forty years.

Guston taught easel painting as well, and his impact on student work was significant. The thesis collection at the University of Iowa School of Art and Art History, also known as the “Rental Gallery,” which for decades acquired final projects from graduating MFAs, includes a number of paintings that demonstrate his strong mentoring presence (Slide 10). Some of Guston’s students—most notably Miriam Schapiro, her husband Paul Brach, and Stephen Greene—became prominent artists in their own right and looked back fondly on their time in Iowa City despite the gloom of war, recognizing the period as fundamental to their development.²⁴ The 1940s art program at the University of Iowa was extraordinarily exciting for its engagement with the most current trends, sustained by Lester Longman’s tireless efforts, especially his ability to attract a wide array of visiting artists to campus and to mount an impressive number of remarkably ambitious exhibitions that were shown in the art building galleries and the Iowa Memorial Union.²⁵ László Moholy-Nagy came in the fall of 1944, for example, and many followed, including Ben Shahn, Yasuo Kuniyoshi, Max Weber, Jacques Lipchitz, Philip Evergood, and others.²⁶ Longman managed to bring an extraordinary number of artists and work to Iowa that would later be acknowledged as central to the development of mid-century modernism.

As a displaced eastern esthete who had landed in Grant Wood’s Iowa, Longman was inflexible in his opinions about Regionalism (which he despised) and “international modernism” (which he praised), and he was unstinting in his advocacy. He had a bully pulpit not only as the art department chair at a large public university, but also as a member of the College Art

Association's board of directors and as editor of *Parnassus*, the CAA's journal of art criticism that is today called *The Art Journal*, and he wrote articles for other publications as well.²⁷ Especially during the war, Longman's essays were infused with a strident political tenor and accusatory tone whenever he addressed Regionalism and American Scene painting, what he called "communazi" art, and he zealously sought to awaken his readers to the promise of more progressive modern imagery that, as he put it, "achieve[s] a reconciliation between subject interest and the esthetic values of imagination and design."²⁸ Longman went to great pains to diagram these trends in a flow chart in 1944, perhaps inspired by the famous "Barr Chart" that director of the Museum of Modern Art Alfred Barr had constructed in 1936 to help explain Cubism and its origins and influence.²⁹

Although Guston's name didn't appear in Longman's diagram, the chairman held a very high opinion of the artist and his work, judging by Guston's first one-man exhibition that Longman arranged at the Iowa Memorial Union in March of that same year (Slide 11). Longman gave an extensive lecture at the show with over twelve pages of prepared remarks in which he declared, "Quite frankly . . . I consider Mr. Guston one of our best American painters." Calling Guston "an esthetic man, *par excellence*, imaginative, sensitive to his environment, wearied by the commonplace, annoyed by uncriticized custom, disturbed by insincerity, hypocrisy, and pretentiousness," he also noted, with a sneer toward Regionalism, that Guston successfully avoided "recording the superficial appearance of nature and the local scene, or the incidents of everyday life," and that he focused instead on "relevant forms and images for reality today." "Escapism, in art," Longman continued, in one of his most telling declarations, "is as stupid and ultimately as self-defeating as isolationism in politics. How can any earnest and really sensitive

artist paint pretty girls and sunsets and cows and happy farmers while the world is being . . . transformed.”³⁰

Guston’s relationship with the man he called “Les” was sufficiently close that Longman proudly acknowledged at the 1944 exhibition that the artist’s *Portrait of Shanah* (Slide 12) had hung in his own living room.³¹ Longman also acquired several Guston drawings for his own collection. His son Stanley later recalled that as a boy he had lain on the floor of their home, watching Guston draw in ink four whimsical images inspired by ethnic restaurants. The artist gave these to the family where they remained until 2013 when Stanley Longman and his wife donated them to the University of Iowa Museum of Art.³²

Two works in Guston’s 1944 Iowa Memorial Union exhibition depicted the artist’s wife Musa and their baby daughter Musa Jane, who was born in Iowa City the previous year.³³ The painting, *The Young Mother* (Slide 13), which was donated to the University of Iowa in 1947 at Lester Longman’s request, was important to Guston both personally and professionally.³⁴ “Since the first of the month,” he wrote to his dealer Alan Gruskin at the Midtown Galleries in New York, “I have been at work on a large picture of Musa and the child. I am very excited about it, more than I have been for a long while. I like it better than anything I have done. Unless something happens to me I know I am going to do some ambitious painting this year.”³⁵ Gruskin obviously agreed with this enthusiasm, since he gave Guston a one-man show at the Midtown Galleries in February 1945 that, adding to his reputation, was enthusiastically reviewed in *Art News*.³⁶

Among the “ambitious painting” that Guston produced after *The Young Mother* was the monumental *If This Be Not I* (Slide 14), which was one of three of his works chosen for the First

Summer Exhibition of Contemporary Art at the University of Iowa in 1945, the initial show of an annual series that were landmark events on campus for nearly twenty years. Lester Longman personally assembled these ambitious and challenging displays of contemporary art directly from artists and their New York dealers, and the shows were remarkable in both scale (sometimes numbering over one hundred fifty paintings) and in their radical modernity. The exhibitions and the purchases the university made from them received significant attention, both from east coast art critics who were impressed and surprised that Iowa could be so avant-garde, and by visitors from around the state who were notably less happy about that same fact.³⁷

If This Be Not I is Guston's most fully realized painting of the period, a synthesis of many of the issues his work had addressed for some time. It elicited a great deal of interest and discussion even before being officially exhibited. Mona Van Duyn, a student in the Iowa Writers' Workshop who went on to teach at Washington University and win the Pulitzer Prize for poetry and many other notable literary awards, including being named the first female Poet Laureate of the United States, later recalled a gathering of students and colleagues in Guston's studio, saying,

I knew the Gustons well when we were all on the faculty together [at the] State University of Iowa, Iowa City, just after the war. I recall that Philip would frequently invite all his friends into the studio where we would sit around, conversing, drinking, and generally enjoying each other's company. He would at times ask us to think up names for his recent paintings . . . as he presented the one we're talking about [*If This Be Not I*], no one had an idea of what to call it. We were stumped. But then, prompted by the certain mysterious quality of the painting's subject matter and her acquaintance (fresh memory) due to

children, Mrs. Guston suggested the title, which the painting finally bore from a nursery rhyme.³⁸

The painting's title was evocative enough for Van Duyn, years later in 1992, to use a modified version of it (*If It Be Not I*) for a collection of her poems, and fittingly, Guston's painting graced the cover of that volume.³⁹ The legacy of his work at Iowa has taken many forms.

In the fall of 1945, in the wake of the Iowa summer show in which *If This Be Not I* was shown, the Janson arranged for his employer at the time, Washington University in St. Louis, to purchase the painting. By that time he had been promoting Guston's work for several years, encouraging the 1942 St. Louis Art Museum's acquisition of *Martial Memory*, and writing an article about the work the same year. Just as important, Janson's purchase of *If This Be Not I* was part of an even more ambitious project to reshape his own career and move Washington University's art collection, like that of the University of Iowa, toward a stronger focus on contemporary art.

Working as both an art history professor and curator in St. Louis throughout the war years, Janson surveyed the university's historic art collection in 1943 and 1944 and received permission to deaccession a large number of objects and use the proceeds to purchase contemporary art. In the end, some seven hundred fifty objects were sold in 1945, ranging from a large collection of beer steins and china sets to "a lot of paintings" Janson described as "varying in degrees of merit."⁴⁰ In collaboration with the City [Saint Louis] Art Museum, which was similarly purging its collection to buy modern art, Washington University sold almost one-sixth of its holdings, including a major Frederic Remington painting, *Dash for the Timber* (1889), and an array of other nineteenth-century images, including works by Rosa Bonheur, Dwight Tryon,

and Horatio Walker. The fund ultimately amounted to about \$40,000, with over half deriving from the sale of the Remington alone.⁴¹

Not surprisingly, as a German national who had just been naturalized as an American citizen in 1943, Janson was especially interested in European modernism, but remarkably *If This Be Not I* by Philip Guston was the first object he chose to buy with the new art fund. He announced the acquisition on October 23, 1945, saying “it was the first purchase of a contemporary work by the university in recent years.”⁴² Separately, he wrote that the work “summed up and recapitulated [Guston’s] entire development as a painter . . . It was an experience that cleared his mind and gave him the tremendous impetus to strike out in new directions.”⁴³ Adding to this initial purchase, Janson bought about forty objects in 1945 and 1946, including major paintings by German, French, Swiss, and Spanish artists—Max Beckmann, Karl Zerbe, Max Ernst, Paul Klee, Georges Braque, Pablo Picasso, Joan Miró, and others. A number of American pictures besides Guston’s were also acquired, including a print by Guston’s friend Kadish, with whom the artist had painted several murals in the early 1930s.⁴⁴ In a matter of months, Janson established the core collection of modern art at what is now called the Mildred Lane Kemper Museum at Washington University (not to be confused with the Kemper Museum of Contemporary Art in Kansas City), and this effort today remains a significant episode in the history of American collecting.⁴⁵

Janson was not merely interested in acquiring Guston’s painting and other works of modern art in 1945. That fall, Philip Guston himself left the University of Iowa to become head of the painting faculty at the School of the Fine Arts at Washington University, an appointment undoubtedly due to Janson’s influence. Judging by Guston’s drawing of Janson’s twin sons that

year, and a photograph of their children together (Slides 15–16), the men and their families became intimately connected.⁴⁶ Guston remained on the faculty in St. Louis until 1947 when he received a Guggenheim Fellowship and moved back to Woodstock, New York.

Guston's first year at Washington University was officially a leave of absence from the University of Iowa, a fact that allowed both institutions to claim him as one of their most "famous artists."⁴⁷ And there was much about his career to celebrate. In October, Guston won the coveted Carnegie Foundation prize for *Sentimental Moment*, an award noted in both the University of Iowa's *Daily Iowan* newspaper and in Washington University's yearbook.⁴⁸ Even more significant, the prize was highlighted in a three-page color spread in *Life* magazine, a remarkable moment of national attention that preceded by three years the publication's more-often-remarked-upon headlines about Guston's old friend Jackson Pollock.⁴⁹ Within months, Guston received two more awards for work he had done in Iowa, one from the Virginia Museum of Fine arts for *The Sculptor* which was a portrait of University of Iowa sculpture professor Humbert Albizio, and another from the National Academy of Design for *Holiday* which included, as with several other works from his period in Iowa City, structures and other elements from local streetscapes.⁵⁰

Although Janson focused most of his attention during this period on his work in St. Louis, he continued to be important to Longman's art program at the University of Iowa. In the summer of 1946, for example, Janson served on the committee that selected [Max Beckmann's *Karneval*](#) out of the university's Second Summer Exhibition of Contemporary Art for purchase from the Buchholz Gallery in New York. Whereas the University of Iowa had bought four pictures out of the first summer exhibition the previous year—works by James Lechay, Stuart

Edie, Karl Zerbe, and Bradley Walker Tomlin for a total of \$2000—all of the \$4500 acquisition budget in 1946 went to buy the Beckmann.⁵¹ The press release about Iowa's picture described it as "the most important painting shown in any exhibition in the United States this summer," and compared it to Beckmann's triptych *Departure*, that the Museum of Modern Art had acquired in 1942. Noting that *Karneval* had only recently arrived in the United States from Holland where the German artist had lived in exile from the Nazi regime, the statement (probably written by Lester Longman) described the work as displaying

dramatic metaphor, monumental scale, diverse forms of human reaction to the harsh realities of our time, imposing expression of human dignity and resilience in the face of present or impending disaster. On the level of politics the scenes may be read as symbolical of the rape of Holland by the Nazis. A museum picture in scale and educational value, it would be a notable addition to any public collection of contemporary art.⁵²

Janson's interest in Beckmann's work undoubtedly had a major influence on the University of Iowa's acquisition of what is now one of the most significant paintings in its collection. Just a few months earlier, the art historian had purchased another Beckmann canvas from Buchholz Gallery for Washington University, *Les Artistes Mit Gemüse*, and Janson became an important champion of the artist in subsequent years.⁵³

Philip Guston already shared Janson and Longman's interest in Beckmann's work. He had seen reproductions of his art as early as 1931 in *Creative Art* magazine, and in 1938 saw originals at Curt Valentin's Buchholz Gallery in New York, admiring them enough to buy a monograph on the painter. Guston's biographer, Dore Ashton, credits Beckmann's work (and

other, much older Renaissance sources) as an important inspiration for Guston's paintings of the early to mid-1940s, especially *If This Be Not I*, and certainly both men's art of the period shares an anxious angularity that exemplifies the tenor of the time.⁵⁴

As if to confirm this relationship, in 1947, Max Beckmann, newly arrived from Holland, was hired to replace Guston at Washington University when Guston left St. Louis, taking a leave of absence for his Guggenheim Fellowship year. Beckmann quickly recognized the affinities between their work and called Guston a "*Beckmannjaner*" or kindred spirit.⁵⁵ The two men did not meet in person until 1950 when Beckmann was in the last year of his life and teaching at the Brooklyn Museum Art School, but when they did it was Janson who introduced them, taking Guston to Beckmann's studio.⁵⁶ Janson wrote articles about the two painters during this period, in 1947 and 1951 respectively, noting strong correspondences between their stylistic characteristics and in the restless energy of their imagery.⁵⁷ And many years later, in 1981, when Janson returned to Washington University to speak about his modern art acquisitions for its collection, he deliberately linked two of his most important purchases, Beckmann's *Les Artistes mit Gemüse* and Guston's *If This Be Not I*, describing them as characteristic of similar expressionistic tendencies and representative of the war years.⁵⁸

That Janson would identify with and befriend both Beckmann and Guston is not surprising. As a German émigré to the United States in the Nazi era he shared a great deal with a fellow German struggling to find his place in a new international order, and like Guston, the Canadian Jew born as Philip Goldstein, Janson had also assimilated as a new American, changing his name to H. W. or Peter to avoid associations with the "Horst Wessel" song that was the Nazi anthem.⁵⁹ In both artists' work (and in others' such as that of Karl Zerbe, another German

immigrant artist in the U.S. about whom he also wrote), Janson found a visual embodiment of the tension, conflict, and anxiety inherent in the state of exile that underlay his fundamental understanding of the human condition in the modern age.⁶⁰

The intersecting careers of Guston, Beckmann, Janson, and Longman and their contributions to the development of modern art during the late 1930s and 1940s were significantly affected by a world disrupted by war. No matter how far away the conflict might have seemed from the Midwest, and even after the conclusion of hostilities, no place was beyond its influence. This was true in everything from the general sense of displacement and alienation that influenced these men's work to more specific connections to the international conflict that they engaged with from time to time. Both of the Beckmann paintings that Janson helped acquire for the University of Iowa and Washington University in 1946, for example, (as well as other works he bought) were purchased from the Buchholz Gallery in New York, an establishment that exemplified many of the compromises and accommodations of the era since the gallery's director, a German Jew named Curt Valentin, had been authorized by the Nazis during the war to sell the regime's discredited art in the United States.⁶¹ Valentin's gallery was begun as an American extension of the original Buchholz Gallery in Berlin, and it was initially established with both funding and art from Karl Buchholz, one of the Third Reich's principal dealers.⁶² People everywhere were being tested by new realities, sometimes in ways that blurred the boundaries between political and aesthetic principles, and many Americans interested in acquiring European modernist art were either ignorant of or turned a blind eye toward the complicities of their sources.⁶³ The full measure of these complex involvements and their implications will never be known, but what is undeniable is that the war, in all of its complexity,

permeated and irrevocably altered the world that Guston and Janson inhabited and that we subsequently inherited. Guston's art, with its uneasiness and disturbing qualities, along with the reception and acquisition of it and its German counterparts, is a glimpse into those unsettling years.

In 1949, Janson left St. Louis to join the faculty of New York University and the next year arranged for Guston to follow him there as an instructor of drawing.⁶⁴ The artist remained in the position until 1958, but Guston's daughter recalls that the two men and their families regularly saw each other for years afterward, in Florence and the American Academy in Rome, as well as in New York.⁶⁵ Both left an enduring legacy in their fields, with Janson writing the preeminent textbook on art history that has sold over four million copies in multiple editions and languages, and Guston paving the way into abstract expressionism, pop art, and figurative post-modern painting.⁶⁶ From their common experiences in the Midwest they helped alter the course of modern art.

Art historian Erika Doss's observation of American art in the middle of twentieth century seems an appropriate characterization of the interrelationship of Guston, Janson, and the University of Iowa and their role in the development of modern art in the middle of the twentieth century. "American modernism," she explains, "was essentially . . . a culture of becoming rather than being—not unlike the modern nation itself, . . . American moderns were typically inclined more to pose questions than to provide answers."⁶⁷ Philip Guston echoed sentiment when he declared, "I want to end with something that will baffle me for some time."⁶⁸ His work at the University of Iowa in the early 1940s was part of a complicated web of issues and an achievement that we are still working to unravel and understand.

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1. This was the library in what is now known as the “Old Art Building” on Riverside Drive, Iowa City, IA.
 2. Dore Ashton, *A Critical Study of Philip Guston* (Berkeley: University of California Press, 1974), 64–65. The mistaken information that Janson and Guston overlapped at the University of Iowa is reiterated in several other sources, including Michael Shapiro, *Philip Guston: Working Through the Forties* (Iowa City: University of Iowa Museum of Art, 1997), 5; Michael Edward Shapiro, “Philip Guston: The War Years,” *Print Collector’s Newsletter* (September/October 1994): 128; and Michael E. Shapiro, “The Early Years, 1930–1945,” in Michael Auping, ed., *Philip Guston Retrospective* (Fort Worth and New York: Modern Art Museum of Fort Worth and Thames and Hudson, 2003), 27.
 3. Shapiro, “Philip Guston: The War Years,” 128. Shapiro mentions Janson’s support for Guston’s hiring at the University of Iowa and his ownership of *The Bracelet*, although he does not cite the source of this information. Janson’s articles are: H. W. Janson, “*Martial Memory* by Philip Guston and American Painting Today,” *Bulletin of the City Art Museum of St. Louis* 27, no. 3/4 (December 1942): 34–41; and H. W. Janson, “Philip Guston,” *Magazine of Art* 40 (February, 1947): 58. Janson probably encouraged the St. Louis Art Museum’s acquisition of *Martial Memory* in 1942, and he personally supervised the acquisition of *If This Be Not I* for Washington University’s collection in 1945.
 4. I discuss the tensions in the University of Iowa art department in “Cultivating Iowa: An Introduction to Grant Wood,” in *Grant Wood’s Studio: The Birthplace of American Gothic*, ed.

Jane C. Milosch (Munich and Cedar Rapids: Presetel in association with the Cedar Rapids Art Museum, 2005), 24–27.

5. For more about this see my “Modernism Ascendant: The Contested History of Modern Art at the University of Iowa,” in *New Forms: The Avant Garde Meets the American Scene, 1939–1949*, ed. Kathleen A. Edwards (Iowa City: University of Iowa Press, 2013), 20–42.

6. Longman had received his PhD from Princeton, so he may have been in touch with the art history faculty there, and by his own description, he did “some work with Professor Sachs at Harvard.” School of Art and Art History papers, box 3/Conferences: Dedication, attachment to letter from October 8, 1936, Special Collections, University of Iowa Libraries. Longman was also in regular contact with the Museum of Modern Art in the mid-1930s. Barr’s sponsorship of Janson is noted in several sources. See for example <https://dictionaryofarthistorians.org/barra.htm>.

7. Panofsky taught for a year at New York University before becoming a professor at the Institute for Advanced Studies at Princeton. See <https://dictionaryofarthistorians.org/panofskye.htm>. For more on this see Stephanie Barron and Sabine Eckmann, eds. *Exiles+Emigrés: The Flight of European Artists from Hitler* (Los Angeles and New York: Los Angeles County Museum of Art and Harry N. Abrams, Inc., 1997), esp. the chapter by Karen Michels, “Transfer and Transformation: The German Period in Art History,” 304–25.

8. The most thorough investigation into Janson’s career is Elizabeth Sears and Charlotte Schoell-Glass, “An Émigré Art Historian and America: H. W. Janson,” *The Art Bulletin* 95, no. 2 (June 2013): 219–42. See also “Words in Memory of H. W. Janson,” *Supplement to the CAA Newsletter*

7, no. 7 (1982),

https://publications.ias.edu/sites/default/files/Lavin_WordsMemoryHWJanson_1982.pdf.

9. Emil Ganso's biography can be found at <http://www.dwigmore.com/ganso.html>. For Fletcher Martin, see H. Lester Cooke, Jr., *Fletcher Martin* (New York: Harry N. Abrams, 1977).

10. Martin's one-man show at Midtown Galleries ran November 11–30, 1940, but Longman was in regular contact with New York dealers and may have heard about Martin as the exhibition was being planned. He may also have heard about him from Alfred Barr since the Museum of Modern Art purchased Martin's painting *Trouble in Frisco* (1938) in 1939. For more on Martin see Cooke, *Fletcher Martin*, and Barbara Ebersole, *Fletcher Martin* (Gainesville: University of Florida Press, 1954). Evidence of Martin's teaching at Iowa remains in the form of a number of MFA thesis works and an African-themed fresco mural in the basement of the Old Art Building. See note 22 below.

11. Ganso died unexpectedly in Iowa City in April 1941. Martin recalled suggesting Guston to replace himself in a letter to Dore Ashton, October 21, 1974, Archives of American Art, Smithsonian Institution, Washington, DC, 2; cited in Shapiro, *Philip Guston: Working Through the Forties*, 4. Benton's ouster at the Kansas City Art Institute, Martin's departure from the University of Iowa, and Ganso's death are all discussed in *Parnassus* 13, no. 5 (May 1941): 191.

12. For more on Martin and Guston's relationship during these years see Ashton, *A Critical Study of Philip Guston*, 17–18, 26; and Cooke, *Fletcher Martin*, 21–24.

13. Shifra M. Goldman, "Siqueiros and Three Early Murals in Los Angeles," *Art Journal* 33, no. 4 (Summer, 1974): 321–27. Guston was very involved with mural painting prior to 1940. In addition to watching Siqueiros paint and participating in the Block of Mural painters' creations in Los Angeles, he and his friend Jackson Pollock had also observed José Clemente Orozco paint his fresco *Prometheus* at Pomona College in Claremont, California. After completing the mural in Mexico with Reuben Kadish, Guston did a number of works for the mural section of the Fine Arts Project. See Auping, ed., *Philip Guston Retrospective*, 16–17, 23–29. Guston and Martin's participation in the Block of Mural Painters is mentioned in Sarah Schrank, *Art and the City: Civic Imagination and Cultural Authority in Los Angeles* (University of Pennsylvania Press, 2008), 180.

14. The mural Martin assisted with was *Delivery of the Mexican Bourgeoisie Born of the Revolution into the Hands of Imperialism* (now known as *Portrait of Mexico Today*) for a garden wall at the home of Hollywood director Dudley Murphy. This mural was moved to the Santa Barbara Museum of Art in 2001. See Cooke, *Fletcher Martin*, 23–24, and Goldman, "Siqueiros," 326. Cooke mistakenly dates the project to 1934.

15. Siqueiros arranged permission for Guston (then Goldstein) and Kadish to paint the wall. For more see Al Boime, "Breaking Open the Wall: the Morelia Mural of Guston, Kadish, and Langsner," *The Burlington Magazine* 150, no. 1264 (July 2008): 452–59; and Ellen G. Landau, "Double Consciousness in Mexico: How Philip Guston and Reuben Kadish Painted a Morelian Mural," *American Art* 21, no. 1 (Spring 2007): 74–97. Guston and Kadish also painted a mural in 1935/36 for the City of Hope Medical Center, International Ladies Garment Workers Union

Sanatorium in Duarte, California, which is reproduced in Alison de Lima Green, “The Artist as Performer: Philip Guston’s Early Work,” *Art News* 63, no. 3 (November 1988): 56–57.

16. As Michael Shapiro has written, “Martin seems to have been a pathfinder for Guston in the 1940s, leading him first to Iowa and then, a few years later, to Midtown Galleries New York, which represented Guston through the second half of the decade.” Shapiro, “Philip Guston: The War Years,” 128. Shapiro notes that Guston and Martin spent time together in Woodstock in 1946. Shapiro, *Philip Guston: Working Through the Forties*, 17.

17. Drs. Randy Lengeling and Emeritus medical professor Lew, who examined Wood’s medical records in 1992, have confirmed this diagnosis. See the summary in the Grant Wood Files, Special Collections, University of Iowa. Since Wood was to return to teaching at the university in the fall of 1941, Guston was not hired to replace him as Martin had been; his employment in a new position is further evidence that Longman was adding modernists to his faculty as a means of counteracting Wood’s influence.

18. Guston and his friends seem to have been predisposed against Wood, or at least his artistic style, judging by a comment Guston made in a letter to Wendell Jones who was being offered a job in the University of Iowa art department in 1942. Encouraging Jones to come, he assured him, “Wood will not be here.” Philip Guston to Wendell Jones, January 8, 1942, qtd. in Peter R. Jones, *Rediscovering Wendell Jones, 1899–1956* (Woodstock: Woodstock Artists Association, 2014), 56. I am grateful to Deba Leach for bringing this source to my attention.

19. Qtd. in Thomas Albright, “A Survey of One Man’s Life,” *San Francisco Chronicle*, May 15, 1980. Part of the quote is also found in Musa Mayer, *Night Studio: A Memoir of Philip Guston* (New York: Alfred Knopf, 1988), 38.

20. See Stephanie Barron, ed., *Degenerate Art: The Fate of the Avant Garde in Nazi Germany* (Los Angeles and New York: Los Angeles County Museum of Art and Harry N. Abrams, 1991), and Olaf Peters, ed., *Degenerate Art: The Attack on Modern Art in Nazi Germany, 1937* (New York and Munich: Neue Galerie New York and Prestel, 2014). A number of sources discussed American Regionalism as akin to fascist art. Warning of what he calls “A War of Ideas,” in 1943, for example, Samuel Koontz darkly charged, “In its bombastic philosophy Nationalism, at its worst [and he had just cited Grant Wood and Thomas Hart Benton as examples], is too related for comfort to the opinionated Fascism that has itself sponsored just such local familiar narcotics.” Koontz, *New Frontiers in American Painting* (New York: Hastings House, 1943), 12. Lester Longman opened his first issue as editor of the College Art Association’s journal of art criticism *Parnassus* with an editorial entitled “Better American Art,” which, while not mentioning Wood or Regionalism directly, called for the “defenders” of “true art . . . to attack” what he described as “reactionary” and “communazi” art, a category he associated with the popular imagery that had brought Wood and his fellow Regionalists broad acclaim and commercial success. Warning of an aesthetic “fascist revolution,” Longman vilified “the illustration mongers who serve us for money and fame,” saying, “They are American art’s fifth column, blood brothers of the exponents of the ‘new order,’ which will be so convenient to their material prosperity.” Lester D. Longman, “Better American Art,” *Parnassus* 12, no. 6 (October 1940): 4–5. A “fifth column” is a subversive effort to undermine something from within, a term first used by in 1936 by Emile Mola, a Nationalist general in the Spanish Civil War. Janson also wrote an article about Regionalism which likens the work of Wood and his Regionalist colleague Thomas Hart Benton to that of Neue Sachlichkeit, one of the favored styles of the Nazi regime. See

his “The International Aspects of Regionalism,” *College Art Journal* 2, no. 4, pt. 1 (May 1943): 110–15.

21. Janson, “*Martial Memory* By Philip Guston,” 34–41.

22. Wood had been hired in early 1934 at the University of Iowa because of his directorship of the Iowa division of the Public Works of Art Project (PWAP), the first federal program to employ artists under Roosevelt’s New Deal. He supervised a team of artists in Iowa City who created murals for the Iowa State University library and taught painting at what was then called the State University of Iowa (now the University of Iowa). The 1938 *Bulletin* of the university describes the mural-painting program. “Largely through the encouragement of federal competitions and the stimulus of such men as Rivera and Benton, mural painting takes an important place in American art. Facilities at Iowa for its study are unequalled. A large, separate studio . . . is devoted to mural painting. Under the direction of Grant Wood, large projects are carried to completion here. It offers an [sic] unique opportunity for the training of mural painters in a practical studio environment.” Guston and Martin had also done murals through the New Deal programs. Martin created *The Legends of the California Indians* at the North Hollywood High School, 1936, and murals for post offices in La Mesa, Texas, and Kellogg, Idaho. See Cooke, *Fletcher Martin*, 28–30. Guston painted *Early Mail Service* and *Construction of the Railroad* for the post office in Commerce, Georgia (1938); *Work and Play* for the Queensbridge Housing Project in Long Island City (1939); *Maintaining America’s Skills* for the WPA Building at the New York World’s Fair (1939); *New Hampshire Pulpwood Logging and Wildlife in the White Mountains* (with Musa McKim) for the U.S. Forestry Building in Laconia, New Hampshire

(1941); and *Reconstruction and Well-Being of the Family* for the Social Security Building in Washington, D.C. (1942–43). See Auping, ed., *Philip Guston Retrospective*, 246–47.

23. This fresco still exists but was badly damaged by the 2008 flood that devastated many buildings at the University of Iowa. The theme of the mural is Vachel Lindsay's epic poem "The Congo." See Katherine Howe, "An Original Problem in Fresco Interpreting Part of 'The Congo' by Vachel Lindsay" (master's thesis, University of Iowa, 1941); and Howard Warren Joyner, "Fresco mural from Vachel Lindsay's 'The Congo,' Part III, The Hope of their Religion" (master's thesis, University of Iowa, 1941).

24. After a brief stint at Hunter College, Miriam Schapiro transferred to the State University of Iowa (The University of Iowa) where she earned her BA in 1945, MA in 1947, and MFA in 1949. While in Iowa City, she met art student Paul Brach, whom she married in 1946. For Greene, see Stephen Greene, interview by Dorothy Seckler, Archives of American Art, June 8, 1968, <https://www.aaa.si.edu/collections/interviews/oral-history-interview-stephen-greene-12051>.

25. The University of Iowa Special Collections Archives is replete with files containing brochures and lists of these exhibitions as well as correspondence discussing their execution. The exhibitions were startlingly ambitious both for their content (often extremely current for the time) and their regularity, with a new show being mounted about once a month. Some were borrowed from organizations such as the American Federation of the Arts, and others were obviously curated at the University of Iowa, presumably by Lester Longman, from New York dealers and the artists themselves. The most notable exhibition was a group of thirty historical masterworks from the Metropolitan Museum of Art, held in the Art Building in 1938. For more on this, see my "Modernism Ascendant," 28–29, and School of Art and Art History/Exhibits, and

Iowa Memorial Union Papers/Exhibits, Special Collections, University of Iowa, RG06.07, Boxes 1 and 3.

26. Moholy-Nagy's visit is described in "Painter Tells of New Trend in Designing," *The Daily Iowan*, February 27, 1944, and the others were recalled by James Lechay who succeeded Guston as painting instructor at the University of Iowa. See "A Conversation with James Lechay," *The Iowa Review* 25, no. 1 (Winter, 1995): 139.

<https://ir.uiowa.edu/cgi/viewcontent.cgi?article=4400&context=iowareview>.

27. Longman's publications include: "Better American Art," 4–5; "The Carnegie Survey," *Parnassus* 12, no. 7 (November 1940): 4, 34; "On the Uses of Art History," *Parnassus* 12, no. 8 (December 1940): 4–5; "The Responsibility to Educate," *Parnassus* 13, no. 1 (January 1941): 4–5; "The Art Critic," *Parnassus* 13, no. 2 (February 1941): 4–5; "Contemporary Painting," *Journal of Aesthetics and Art Criticism* 3, no. 9 (1944): 8–18; "Why Not Educate Artists in Colleges?" *College Art Journal* 4, no. 3 (March 1945): 132–4; "Contemporary Art in Historical Perspective," *College Art Journal* 8, no. 1 (Autumn 1948): 3–8; and "John Steuart Curry's Pageant of America by Laurence E. Schmeckebier," *College Art Journal* 5, no. 2 (January 1946): 141–142.

28. Longman, "Better American Art," 5.

29. Longman's chart is found in "Contemporary Painting," as a foldout between pages 8 and 9.

30. Longman, "The Art of Philip Guston" (unpublished lecture, 1944), Lester D. Longman Papers, RG99.0031, box 1, Longman Writings Folder, Special Collections, University of Iowa.

31. Ibid. Guston's use of the nickname "Les" is found in a reference to Longman and a visit back to Iowa City in a letter to Earl Harper, director of the Iowa Memorial Union, May 29, 1946, Philip Guston faculty file, Special Collections, University of Iowa.

32. These ink drawings are entitled *Café Royale*, *Lum Fong*, *Any French Restaurant*, and *Johns*.

Stanley Longman's recollection of Guston doing the drawings is recounted in the document file for the images at the University of Iowa Museum of Art.

33. The two works are a drawing entitled *The Bracelet (The Artist's Wife and Daughter 1943)*, which Janson purchased at some point, and *The Young Mother* (oil on canvas, 1944). Both are visible in photographs of Guston's 1944 Iowa Memorial Union exhibition. See

<http://digital.lib.uiowa.edu/cdm/compoundobject/collection/ictcs/id/26012/rec/165> and

<http://digital.lib.uiowa.edu/cdm/singleitem/collection/ictcs/id/17417/rec/1>.

34. *The Young Mother* has remained in Iowa City since it was created. Dr. Clarence Van Epps, a neurologist at the University of Iowa, purchased the painting from Guston and donated the work to the university upon his retirement in 1947. An exhibition of Epps's collection was held in the Iowa Memorial Union from December 1947 through February 1948, and the exhibition brochure explains that "several years ago Dr. Van Epps informed officials at the School of Fine Arts of his intention to present choice pictures from his collection to the university. Recently he invited Dr. Lester D. Longman, head of the Department of Art to choose from the collection of those paintings, drawings, and prints of greatest value. Dr. Longman chose the four pictures listed in this catalogue," one of which is *Young Mother*, University of Iowa Special Collections, Art and Art History, box 3, Exhibits Folder.

35. Philip Guston to Alan Gruskin, Archives of American Art, 1944, cited in Shapiro, *Philip Guston: Working Through the Forties*, 6.

36. Rosamund Frost, "Guston: Meaning Out of Monumentality," *Art News* 43, no. 20 (February 1–14, 1945): 24.

37. I discuss these exhibitions, the university purchases from them, and reactions to those in "Modernism Ascendant," 28–29. Catalogues accompanied the exhibitions, and these and other documents, reviews, and correspondence relating to them may be found in University of Iowa Special Collections, School of Art and Art History Files/Exhibits and Iowa Memorial Union Papers/Exhibits. See also Earl Enyeart Harper, "A Short History of the annual Fine Arts Festival of the State University of Iowa," *Twenty-Fifth Annual Fine Arts Festival of the State University of Iowa* (Iowa City: State University of Iowa, 1963), n.p.

38. Document file for *If This Be Not I*, Mildred Lane Kemper Art Museum, Washington University in St. Louis. I am grateful to director Sabine Eckmann and her staff for providing me access to this and other files. Mona van Duyn married fellow University of Iowa student Jarvis Thurston in 1943. He later became chair of the English Department at Washington University and worked closely with his wife on various literary projects, including the production of a journal, *Perspective: A Quarterly of Literature*. See <https://source.wustl.edu/2008/02/obituary-jarvis-a-thurston-93-professor-of-english/>. For a brief biography of Mona Van Duyn see <https://www.poets.org/poetsorg/poet/mona-van-duyn>.

39. Mona Van Duyn, *If It Be Not I* (New York: Alfred Knopf, 1992).

40. H. W. Janson, "Centennial Address" delivered at Washington University on the occasion of the centennial celebration of the Washington University Gallery of Art. Published in Sabine Eckmann, *H. W. Janson and the Legacy of Modern Art at Washington University* (St. Louis:

Washington University Gallery of Art, 2002), 45. See also H. W. Janson, "The New Art Collection at Washington University," *College Art Journal* 6, no. 3 (Spring 1947): 199–206.

41. The sale was at Kende Galleries in New York. For more, see Eckmann, *H. W. Janson and the Legacy of Modern Art at Washington University*, 15; Joseph D. Ketner, Jane E. Neidhardt, et al., *A Gallery of Modern Art at Washington University* (St. Louis: Washington University Gallery of Art, 1994), 13–14; and Janson's own writings about the event in "The New Art Collection at Washington University" and "Centennial Address," repr. in Eckmann, *H. W. Janson and the Legacy of Modern Art*, 44–54. For an interesting consideration of Remington's *Dash for the Timber* and the implications of its subsequent history, see Margaretta Lovell, "Dashing For America: Frederic Remington, National Myths, and Art Historical Narratives," *Panorama: Journal of the Association of Historians of American Art* 1, no. 2 (February 2015): <http://journalpanorama.org/dashing-for-america-frederic-remington-national-myths-and-art-historical-narratives/>. Amon Carter acquired the Remington painting from the Washington University collection at the Kende Sale in 1945, and it remains today in the Amon Carter Museum in Fort Worth, Texas.

42. Washington University Chancellor Arthur Compton authorized the purchase on October 8, 1945, in a letter to Professor Lawrence Hill now in the Kemper Museum document files on the painting. Janson's quote is found in "Washington University Purchases Painting by Philip Guston," newspaper clipping from unnamed source, dated October 23, 1945, Philip Guston faculty file, Washington University Special Collections. *If this Be Not I*, which now hangs regularly in the Mildred Lane Kemper Museum, has been prominent on campus for decades; my husband, former faculty member at Washington University, Wayne Fields, recalls seeing it

during the 1970s and 1980s hanging behind Dean Burt Wheeler's desk in Brookings Hall, the campus's central administration building.

43. H. W. Janson, "Philip Guston," *Magazine of Art* 40:2 (February 1947): 58.

44. The print is an etching entitled *Job*, 1945. Eckmann, *H. W. Janson and the Legacy of Modern Art*, 35.

45. Janson was also working with the Museum of Modern Art to rent traveling exhibitions for Washington University. He wrote to the Museum of Modern Art in New York on November 7, 1945: "I believe your department [Circulating Exhibitions] is preparing several exhibitions consisting of photographs and color reproductions for purchase by schools and colleges. . . . we are particularly interested in the following shows: *What is Modern Painting?*, *Designing for Use*, *Elements of Design*. What are the prices for these and is there any special discount for educational members that are members of the Museum? Are they available for delivery now or does it take time to execute any purchasing orders? I should also like to know about the price of the new edition of the pamphlet 'What is Modern Painting,' when large numbers are ordered simultaneously for distribution to students. I used to get the old edition for 25 cents, but have been unable to ascertain what the new edition will cost. Recently I heard somewhere that the Museum is offering for sale large photomural reproductions of Picasso's *Guernica*. Do you have any information on this? And could you send me whatever descriptive material is available concerning color reproductions, especially silk-screen prints, published by the Museum?"

Museum of Modern Art Archives, folder I.24/26, Exhibition Correspondence, St. Louis.

46. Musa Mayer, the artist's daughter, recalls the Janson and Guston families spending time together in Florence and at the American Academy in Rome in the summer of 1960.

Correspondence with the author, October 4, 2017.

47. Philip Guston mentioned in a letter to Earl Harper (May 27, 1946) that his first year in St. Louis had been a leave of absence and discussed his intentions to stay there. Philip Guston faculty file, Special Collections, University of Iowa.

48. "Nationally Known Artists Teach in University Art Department," *The Daily Iowan*, November 17, 1945; and the Washington University yearbook, *The Hatchet*, 1945, 25.

49. "Carnegie Winner's Art is Abstract and Symbolic," *Life*, May 27, 1946, 90–92; "Jackson Pollock: Is He the Greatest Living Painter?" *Life*, August 8, 1949, 43–44, 45.

50. Shapiro, *Philip Guston: Working Through the Forties*, 17, 18.

51. Janson's participation in the jury of the Second Summer Exhibition of Contemporary Art is noted in Earl Harper's introduction to the exhibition catalogue, *Second Summer Exhibition of Contemporary Art* (Iowa City: University of Iowa), n.p. For the art purchase financing, see School of Art and Art History Papers, box 7, "Correspondence," Special Collections, University of Iowa.

52. Press release, July 12, 1946, School of Art and Art History Papers, box 6, Special Collections, University of Iowa.

53. For more on Beckmann's *Les Artistes mit Gemüse* see Eckmann, *H. W. Janson and the Legacy of Modern Art*, 20, 51, 56, 96; and *A Gallery of Modern Art at Washington University*, 102–3.

54. Ashton, *A Critical Study of Philip Guston*, 23, 64.

55 Lynette Roth, *Max Beckmann at the Saint Louis Art Museum: The Paintings* (Munich and St. Louis: Prestel Publishing and The Saint Louis Art Museum, 2015), 227.

56. Ibid., 228.

57. Janson, "Philip Guston," 54–58; and H. W. Janson, "Max Beckmann in America," *Magazine of Art* 44 (1951): 89–92;

58. Janson, "Centennial Address," in Eckmann, *H. W. Janson and the Legacy of Modern Art*, 50–51.

59. For more on Guston's name change, see Mayer, *Night Studio*, 21–22, and Judith Arlene Bookbinder, *Boston Modern: Figurative Expressionism as Alternative Modernism* (Lebanon, NH: University Press of New England, 2005), 326, n.46; Sears and Schoell-Glass, "An Émigré Art Historian," 237, n.15; and Dora Jane Janson's statements in "Words and Memory," 8. Janson's anti-Nazi sentiments are made more poignant by the fact that his brother had remained in Germany, became a soldier, and was killed at the siege of Stalingrad sometime between July 1942 and February 1943. See "Interview with Anthony Janson, March 15, 2007," <http://randall3.uncw.edu/ascod/?p=digitallibrary/digitalcontent&id=66>, 15.

60. H. W. Janson, "Karl Zerbe," *Parnassus* 13, no. 2 (February 1941): 65–69; and Janson, "Karl Zerbe's Clowns," *The Magazine of the Year* 2, no. 6 (1948): 80–81.

61. Valentin's 1936 authorization from the Nazis to sell art in the United States is reproduced at <https://www.assetsearchblog.com/2008/11/09/mr-curt-valentins-nazi-looted-art/>. Valentin has rightly been credited for his role in transforming American collections, both public and private, and he was lauded after his death as a major dealer in the United States. See for example Perry T. Rathbone, "Obituaries: Curt Valentin, 1902–1954," *College Art Journal* 14:1 (Autumn, 1954): 64–

66; Perry T. Rathbone, *A Tribute to Curt Valentin: An Exhibition of Twentieth Century Art Selected from St. Louis Collections* in *Bulletin of the City Art Museum of St. Louis* 39, no. 2/3 (January 14 to February 14, 1955): 1–20; *In Memory of Curt Valentin, 1902–1954: An Exhibition of Modern Masterpieces Lent by American Museums* (Museum of Modern Art, October 5–30, 1954); and Will Grohmann, *Artist and Maecenas: A Tribute to Curt Valentin* (New York: Marlborough-Gerson Gallery, 1963). Only recently have Valentin’s connections to Nazi art sources begun to be discussed. See Eckmann, *H. W. Janson and the Legacy of Modern Art*, 20–23; and Jonathan Petropoulos, “Art Dealer Networks in the Third Reich and the Postwar Period,” *Journal of Contemporary History* 52, no. 3 (2017): 546–65; Jonathan Petropoulos, “Bridges from the Reich: The Importance of Émigré Art Dealers as Reflected in the Case Studies of Curt Valentin and Otto Kallir-Nirenstein,” *Kunstgeschichte: Open Peer Reviewed Journal* (2011): 1–41, http://www.kunstgeschichte-ejournal.net/305/1/PETROPOULOS_Bridges_from_the_Reich.pdf; and Jonathan Petropoulos and John Roth, eds., *Gray Zones: Ambiguity and Compromise During and After the Holocaust* (New York: Berghahn Books, 2005).

62. Karl Buchholz was one of four dealers the Nazis commissioned to sell works of “degenerate” art for the Third Reich, most notably at the 1939 Galerie Fischer Auction in Switzerland from which many American museums and patrons, including Valentin and the Museum of Modern Art, purchased works expunged from Germany. See Stephanie Barron, “The Galerie Fischer Auction,” in *“Degenerate Art”: The Fate of the Avant-Garde in Nazi Germany* (Los Angeles and New York: Los Angeles County Museum of Art and Harry N. Abrams, Inc., 1991), 135. Valentin was “one of the most important bidders at the auction.” *Ibid.*, 137.

63. Many prominent museums and individuals purchased art from dealers with questionable ties to the Third Reich. The Museum of Modern Art is among the most prominent; Alfred Barr commissioned Valentin, for example, to act as its representative at the Galerie Fischer Auction in Switzerland in 1939 and MOMA subsequently bought many works from New York Buchholz Gallery. Today, MOMA holds Valentin's papers, which detail many of his transactions with MOMA and other patrons. Barr's familiarity with Valentin and his connections with Karl Buchholz are discussed in Petropoulos, "Bridges from the Reich." But many in the Midwest were also similarly involved; Valentin forged close ties, for example, with the St. Louis Art Museum and individual patrons in St. Louis to the point that the museum's director, Perry Rathbone, wrote Valentin's obituary and curated a posthumous exhibition in his honor. See note 60 above. Janson had dealt with Valentin long before he was involved with the Beckmann purchases for the University of Iowa and Washington University, since he bought a Georges Braque etching for his own collection from Valentin in New York in 1936, shortly after he and the dealer had arrived in the United States. See Milton Esterow, "Conversation with H. W. Janson," *Art News* 74, no. 4 (September 1975): 59–63. Janson's mention of the purchase is on page 61.

64. Sears and Schoell-Glass, "An Émigré Art Historian," 220; and Ashton, *A Critical Study of Philip Guston*, 84.

65. Correspondence with Musa Guston Mayer, October 2017.

66. Janson's *History of Art* (New York: Harry N. Abrams, 1962), now in its eighth edition and substantially revised by a team of art historians, sold over two million copies during the author's lifetime and over two million more since, and has been translated into fourteen languages. For more, see Jeffrey Weidman, "Many Are Culled but Few Are Chosen: Janson's History of Art, Its

Reception, Emulators, Legacy, and Current Demise,” *Journal of Scholarly Publishing* 38, no. 2 (January 2007): 85–107. Scholarship on Guston’s career after 1950 is voluminous. For a recent overview, see Robert Slifkin, *Out of Time: Philip Guston and the Refiguration of Postwar American Art* (Berkeley: University of California Press, 2013).

67. Erika Doss, “American Moderns in the 1930s and 1940s: The Triumph of Adversity,” in *New Forms: The Avant Garde Meets the American Scene*, 9.

68. Philip Guston and Clark Coolidge, *Philip Guston: Collected Writings, Lectures, and Conversations* (Berkeley: University of California Press, 2011), 34.